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Artistic Repetition and Artistic Meaning

Key words: *artistic repetition, meaning, work, descriptiveness, expressiveness, writer's speech, linguopoetics, pragmalinguistics.*

Annotation: *the article deals with the expression of emotionality, descriptiveness and expressiveness of artistic repetitions in stories, and appropriate use of artistic repetitions by writers to reinforce meaning, emphasize, exaggerate the feeling and draw readers' attention to the object being described, as well as covers the question of linguopoetic and pragmalinguistic study of repetitions used in the works of a certain writer.*

Artistic repetitions play an important role in maintaining the artistic nature in literary works. Expression of emotionality, descriptiveness and expressiveness in them differs from simple repetitions. Writers make appropriate use of artistic repetitions to reinforce meaning, emphasize, exaggerate feelings, and to draw readers' attention to the object being described. Indeed, "the phenomenon of repetition is one of the sources of enrichment of the stylistic resources of language" (1).

In general philology, there are different types of repetition such as alliteration, epiphora, rhyme, anaphora, assonance, consonance, monorhyme, pleonasm and trait. The scope of their use is quite extensive in poetic speech. But proper use of repetitions in artistic prose also gives a sense of aesthetics to the artistic nature of literary works and "becomes an essential condition for ideological strength". At the same time, repetitions "should manifest the author's or poetic hero's subjective attitude to reality" (2). Only then will they show their true aesthetic power.

Repetitions in the Uzbek linguistics to some extent have found their theoretical and practical foundations over the past century. Nevertheless, there are only a very few studies on the linguopoetic analysis of repetitions used in the works of particular writers and poets (3; 4; 5; 6; 7). Linguopoetic and pragmalinguistic study of repetitions used in the lexicon of a particular writer is still topical today. In order to fill in this gap that appeared during linguopoetic researches, we to a certain degree have analyzed the repetitions used in A.Kahhar's stories.

The writer made use of distant lexical repetitions creatively and individually often to create satirical content: *More than anything else, look at her figure: **unfortunately**, very **unfortunately**, she has two hands, otherwise, she would look like the most beautiful cannabis kalian. ("Girls") The artist was unable to tolerate the tractor-driver's criticism: **where** the tractor is and, for example, **where** the "chorzarb" melody is, and **where** the tractor-driver is and **where** the singer is! ("Artist").*

In both examples, lexical repetitions were actualized poetically in line with the demand of artistry. The repetitions used in the writer's speech were directed to a certain pragmatic goal. For example, in the first lexical context we see that, while comically describing the character's outer appearance, the author used repetition more effectively in order to exaggerate the

descriptiveness. In the second lexical context, the writer masterfully used repetitions to individualize the character's features and to speak ironically about his spiritual and linguistic level.

Lexical repetitions generated within the scope of the verb mainly arise from the intensity of the situation. The writer used them to intensively describe intimate situations, as well as to increase expressiveness and sensitivity in the emotional state of the character.

*Sometimes, when grieved very much, the old man would hit over his head, crying: "**Mourn for a poor unfortunate, begin mourning.**"* (Bright Heights).

The second part of the lexical repetition provided in the passage was used with grammatical change. The combination of the second part with the verb "begin" enhances the intensity. In the story, the emotion and spiritual experiences in the character's state of mind: longing and hatred, and love and anger collide, and a strong and agonizing explosion occurs. This is characterized by the emphatic stress on repetition.

A. Kahhar skillfully made appropriate use of grammatical repetitions to provide an artistic nature in his stories. When we say a grammatical repetition, we mean a word combination and a sentence repetition (8). The writer efficiently used repetitions in the form of word combinations to create a corrective speech.

*... So one of the joker-comrades called him: "Our Hayitboy is not **an ordinary warrior**, but **the most ordinary warrior.**"* ("Red Envelope").

As we know, correction means that the speaker himself makes necessary changes, i.e. edits his words during the speech. In the first example above, a distant repetition was presented on behalf of the character, and then a corrective speech was made. In the first part of the repetition, while giving information about the status of the addressee, the speaker is not satisfied with it. In the second part of the repetition, he reedits his speech to accomplish his illocutive aim, which ultimately serves as a reassessment. That is, the speaker points to the simple-mindedness and gullibility of the assessed subject, and, through the repetition, he makes a funny remark, i.e. a pun. Specific features of the assessed character are described in a funny way.

"Repeated sentences are a special form of speech that is adapted to ensure the emotionality of the idea". A. Kahhar made appropriate use of repeated sentences to ensure the expressiveness of the language of his stories, and was able to turn them into a means of artistic description that serves to the artistic nature and general idea of works.

In repeated sentences, subjective modalism appears as if it were the same as lexical repetitions: *Unsin involuntarily made a step backwards, but at the same time stepped forward shouting as if she was demonstrating somebody that she was not afraid of dead bodies: "**Corpses have no soul, corpses have no soul.**"* ("Horror").

As described in the story, Unsin, who set off for the battlefield for her freedom, felt a moment of weakness before the graveyard horror. Nevertheless, she encourages fearful emotions in her heart. The author manifested such a situation in the psychology of the character through a

verbally expressed repeated sentence, and gave an impressive description of the intense state of the story character.

“People weep when they’re free, but you never stop weeping. You don’t look after yourself or your home. Look at the lamp-chimney!... There’s no mosquito in the village, in the homes who live there, but at night they bite even our noses.”

“I’m sick at heart, sick am I at heart!” (“Grandfather Asror”).

In repeated sentences with mutually related predicates, inversion of the second part is quite normal for poetic speech. However, sometimes it is possible to meet such a stylistic phenomenon in prose as well. For instance, in the above example, there is inversion in the second part of the repeated sentence, i.e. the predicate preceded the subject, which intensified the effect of the sentence. Of course, because the predicate is the main part of the sentence, it is natural that the level of expressiveness will be higher when it is repeated. Through such expressiveness, in the repeated sentence the writer was able to masterfully describe the pain in the heart of the mother who forgot this and that troubles and anxieties of life because of the longing for her child.

Expression of subjective modalities in repetitions is their most important feature. “The subjective modality occurs in connection with the events happening in the inner experiences of an individual” (6). Particularly, this is clearly seen in repetitions in the form of nominal sentences.

“After all, crave for food, but crave within bounds!” he said, wearing his skull-cap without shaking. “Pomegranate, pomegranate ... A pound of pomegranates cost a fortune!” (“Pomegranate”) *“Desert, desert! Everything flickers from the searing heat.”* (“Maston”).

Despite the fact that the first example describes a small living condition, it presents a big social problem. That is, the problem of destitution, poverty and social inequality constitutes the general idea of the story. The detail of the pomegranate in the story has become an important artistic means for clarifying such a life condition. Particularly, its repeated stylistic use accounts for the inner experiences of the character in relation to the life situation. In the next example, the first part of the repetition has a nominative function. In its repeated use, emotional and expressive meaning replaces the nominative meaning, which in turn increases the expression power of the phrase. The reality becomes clearer before the eyes of the reader. The writer repeated the nominal sentence to avoid excessive description of the landscape. The only repetition served as a compact and compelling form of thought that the writer intended to express. This is a specific and unique skill of the writer.

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